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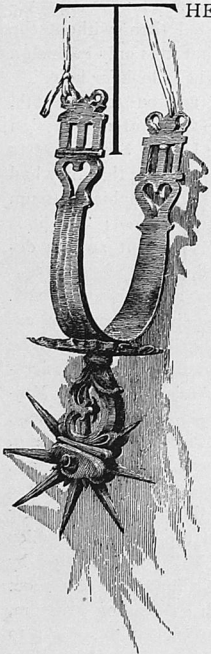
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## Our Art Schools.

PHILADELPHIA. — II. THE PENNSYLVANIA MUSEUM AND SCHOOL OF INDUSTRIAL ART.



PEN DRAWING BY  
F. C. L. SMITH.

THE Pennsylvania Museum and School of Industrial Art, in Philadelphia, is not an imposing building at first sight, as No. 1336 differs in no marked degree from its neighbors in Spring Garden Street. But after a thorough examination of the interior, and the system of instruction worked so admirably therein, one leaves it with astonishment that an enterprise so complex and well ordered could be successfully undertaken in such cramped quarters. The building is, however, entirely inadequate to even those departments at present working; indeed, the chemical branch, connected with the Textile Dyeing courses of this school, is crowded out and accommodated at

Nos. 1346 and 1348 in the same street, a few doors from the main building.

The rooms of No. 1336 are of the ordinary dimensions of those in dwelling-houses; these are allotted to classes for wood-carving, modelling, metal work, free-hand drawing and designing for stained glass, for wall-papers and other manufactures. Upstairs there is a large lecture-room, and, in an annex to the main building, a number of workshops with looms and other machinery connected with the process of weaving. It is typical of the institution to find that while perhaps a few hundred dollars have been spent on casts for the drawings classes-rooms, many thousands have been expended in machinery for weaving. This divergence from the usual curriculum of art schools explains the dominant idea that controls the whole institution. The main object of its varied tuition is also incidentally revealed in the list of former students published with the circular of the school, wherein you find only about five per cent designated as "artists," for the majority are described as designers, decorators, "draughtsmen for mills or shops," overseers, superintendents and so on. This proves that the Industrial School is not only intended for artisans, but that its mission to provide technical instruction to be of practical value to the student directly he has graduated attracts chiefly the class to whom it appeals.

There is, it may be safely said, no other art school in the United States, and possibly no other in the world, where a student can acquire in so short a time that technical knowledge which makes his labor of higher market value, or attain it in greater degree, than at this one. For example, suppose a boy with a taste for art is an apprentice in a carpet factory, receiving seven dollars a week, and that his parents, anxious to better his prospects, are willing to pay for his education nine months at a school that will send him out equipped to earn the highest salary in his particular industry, they send him here, and in less than a year the authorities can fit him to earn twelve to fifteen dollars weekly.

In the course of a conversation with Professor Miller, the struggle of a poor young man with artistic talent was discussed, how such a one frequently earns barely enough to pay the rent of a studio, and "has to sustain existence in a garret," while, as the professor remarked, "the man who designed the pattern for the cloth of his trousers lives in a marble front and has his butler and carriage." But while picture painting is often treated scurvily by fortune, there are at present few positions

affording better remuneration than that of a designer for manufacturers. To this end the museum school endeavors to qualify its young American students that they may be equipped to supersede the Scotch, German or French designers, who, taking advantage of the impractical training of our home talent, come over here to draw large salaries. A graduate of this school may feel assured that, if industrious and energetic, he is in no danger of being pushed to the wall in the struggle for existence that rages vigorously in our large cities; and it may be safely said that the students of few art schools dare venture a similar belief in the marketable value of the education they have received.

The history of the school is full of interest; to the sociologist it is particularly so, as an illustration of the permanent effect of what, at the time, appeared to be a

February of that year, as an institution "to be similar in its general features to the South Kensington Museum of London." A fund of fifty thousand dollars was subscribed, with the help of which purchases were made from the Exhibition. Beside these acquisitions, valuable gifts were made to the institution by individual exhibitors—for instance, the major part of the collection of the produce and manufactures of British India was presented to the museum by the British Government. The treasures of the museum are now on view at the Memorial Hall; but besides the founding of this collection, a school was established with a view to teaching the technical side of art production, and from that has grown the institution as we now find it, having its own annual exhibition (since 1888), where examples of art manufactures are shown.

In 1882 "The Philadelphia Association of Textile Manufacturers" was founded. Aware of the part played by technical schools in foreign countries, in enhancing the market value of their native produce, the association turned its attention to American art education. Hearing of this, the trustees of the Industrial School placed class-rooms at the disposal of the association; and a night class for weaving and textile design was organized in 1883. At the next meeting of the association some thirty thousand dollars were raised to help this institution, twenty-five per cent of which was handed to the school to maintain its curriculum. The following season further funds were raised through the efforts of William Platt Pepper, President of the Museum and Industrial School, for an additional school building, which was completed in time for the school year, 1884-85. In 1885 a day class was inaugurated, the most improved machinery obtained, and arrangements were made for a course of instruction extending over a definite period. It is now a three years' course, the subjects taught being designing, painting, weaving, and the cleansing and finishing of raw material. While it is true that the education in drawing and painting proper is weak in comparison with those schools training painters and sculptors only, yet the student is made to realize by practical experiment that drawing is the necessary foundation for an art education.

As the official "Circular of the Committee of Instruction," 1890-91, says, "In several important aspects the superiority of the school over any of its European rivals is acknowledged. The advantages it offers are of two kinds: First, the association of technical education with artistic culture is more direct and complete here than in any European school whose mission is so distinctly technical; secondly, that in European schools the time is too much given to weaving, and the instruction is too apt to be general rather than individual. In such there is no direct connection between the work executed and the student's own design; whereas in the Pennsylvania school the individual student has an opportunity to work his own designs into the fabric, every step in the process of production, from the first sketch to the finished product, being his own work. The advantages of this method are not only apparent to any intelligent observer, but testimony to its sufficiency has been furnished by some of its pupils, who have attended the best European schools before coming here, and who cheerfully own to the superiority of the Pennsylvania school."

A certificate of study is issued to students who pass satisfactorily an examination held at stated times during the year in connection with the regular course. This course embraces drawing and painting in water-colors, lettering, geometry and perspective, modelling and casting, the use of color and historic ornamentation and industrial drawing, together with lectures upon anatomy. After gaining this certificate pupils may complete a course in decorative painting and applied design, decorative sculpture, textile decoration, or chemistry, each of which covers two years; or they may take a course of a single year in either of these subjects. The student then receives a diploma. A course for teachers is also included in the curriculum.

The president of the institution is William Platt Pepper. There are the usual number of officers: a Board of Trustees, consisting of six State and city dignitaries and twelve elected by the members. Not only is the school open to both sexes, but in connection with this



PROFESSOR L. W. MILLER.

(FROM A PHOTOGRAPH.)

transitory movement. Even in educational circles people are apt to belittle the first efforts toward a movement of this kind, by calling it sentimental. They forget that, although the circus may remain in the town but a day and a night, its influence on the small boys is not limited to twelve hours, but lasts from the moment the yellow-painted car of its advance agent is side-tracked until long after the suburban goat masticates the last strip of its colored poster on the bill boards. It has set the school boys jumping through barrel hoops, and turning somersaults and hand springs in the half-obliterated circus ring. So a single address before an institute of teachers, introducing the methods of "Kindergarten" or "manual" training, may cause a revolution in the scholastic arrangements of a community. The art world is as sensitive to such influences as the world of the Philistine. The visit of Mr. Seymour Haden to this country a few years ago, as a lecturer on the art and principles of etching, was indirectly worth a good sum of money to the print-dealers. A single magazine article upon some artist may increase the market value of his paintings enormously. If the art of rhetoric is thus able to arouse interest in a subject not akin to it, how much greater should be the effect of art upon art; or, in other words, the influence of a temporary exhibition may leave results of inestimable permanent benefit to art circles.

The lesson of the founding of this school is a case in point; for we are told that "the Pennsylvania Museum and College of Industrial Art owes its origin to the increased interest in art and art education awakened by the Centennial Exhibition of 1876." It was founded in

governing body there is an Associate Committee of Women, thirty in number, who exercise immediate supervision over the school. "This Committee was organized in 1883, and has (greatly increasing the list of members, by whose subscription the institution is largely supported) paid over since that time to the trustees, \$27-400 for carrying on the work."

The principal of the school is Professor L. W. Miller, from the Massachusetts Normal Art School, and School of the Boston Museum of Fine Arts. As a writer and designer he is well known to readers of *The Art Amateur*; he is also author of an admirable book on the "Essentials of Perspective," and he has printed his addresses delivered before different associations. The addresses before the Philadelphia Social Science Association on "Industrial Education in Europe," before the Philadelphia Art Club, "The Claims of Industrial Art in Modern Education," and before the United States Pottery Association, on "The Lesson of the Hour for American Potters," are especially interesting.

By making copious quotations from the latter pamphlet I think it will be possible to give an idea of the professor's theory of technical education more adequately than by any paraphrase of his words. In this address he said:

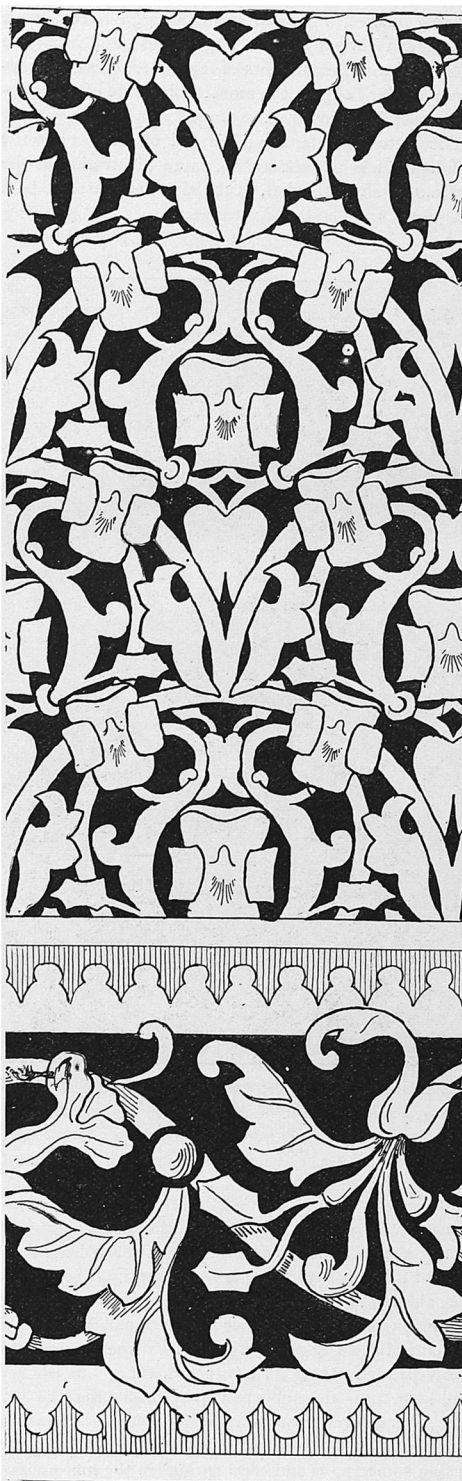
"Our ears ring with the claims of art furniture, art metal work, art wall paper, art carpets, art pottery, and what not; but any one who takes the least trouble to look below the surface and to find out how much all this talking means, soon sees that it is only the name which is regarded. For the thing itself we care, as a general thing, next to nothing.

"The refining of a designer's conceptions of what is chaste and elegant, and the training of a workman's hand to delicacy and skill of the finer kind, mean the development of those faculties which are accurately described only by the expression artistic; and they are to be reached and only reached by education in the principles and practice of art. It is idle to expect that any improvement worth considering is ever to be wrought by importations of skilled artists from Europe or Asia, unless indeed they come and are employed as teachers, so that their influence extends and their powers are indefinitely multiplied through the hands of their pupils. It is out of the question to expect that enough hands can ever be imported to work anything like the improvement that is needed here to-day. In the first place, it is only second or third-rate men who can in any way be induced to emigrate; and we have too many of such men here already. The really first-class designer, modeller or decorator is too well appreciated at home, and makes too much money where he is (to say nothing of possessing the things which are not to be had for money, but which go further toward making life worth living than most of those which money can buy), for you to tempt him away to America by anything you will ever be able to offer him here, and it would do very little good if you could succeed in bringing him over. You may bring over the artist, but you cannot transplant his art. You may transport the seed, the tender shoot, the seedling, the bud, the bulb, and if you give them half a chance in the new soil they will grow and amount to something; but the tree belongs where it has grown; its character is identified with the soil in which it is rooted and the air in which it has spread its branches, and by which it has been buffeted all its life.—No! an art must grow up in the country, even in the neighborhood where it is to flourish; and the talent on which it is to depend to give it character and worth must, in the main, be native talent. We must see that our own boys and girls (for the claim of the girls in this connection cannot be ignored any longer) are trained to do the work which the occasion demands, or it will not be done.

"Boys do not now sweep out lawyers' offices and build their fires in order that they may also ultimately become learned in the law; neither do pupils hold the doctor's horse and bring him his cane that they may some day be doctors too; they go to school. We are learning that what has proved to be an improvement in these cases is really just as necessary to success in a multitude of others; in the case of industries and trades which used to be separated in men's minds from the professions just mentioned, as the east is parted from the west. But the distinctions between them are fading into thinner and thinner air every day. The master machinist is now a mechanical engineer, and has earned at college a degree of at least equal dignity with that of the noisiest wrangler in the courts of his city. The red-handed dyer, who controls the kettles in yonder dye-house, is, if it is economically and efficiently conducted,

as learned a chemist as he who mixes your plasters or compounds your pills; and the superintendent who has done so much for the reputation or for the dividends of a worsted mill or a cotton factory is the product of the Technical College or the Textile School. . . .

"The movement toward better things is well under



WALL DECORATION. BY KATHARINE N. EVANS  
(SCHOOL OF INDUSTRIAL ART, PHILADELPHIA).

way, but it lacks direction, and until this direction is given, the multiplying of the schools will only lead to more discouragement. By direction, I mean simply this: that agencies are needed for directing into practical channels the efforts of students; that the training of pupils should not stop at elementary and general acquirements, but that they should become familiar with practical methods and really produce beautiful things, setting up for themselves higher standards than obtain at present in our workshops and factories. We need nothing so much as a few schools which shall set an example of what thoroughness means; schools which shall be true conservatoires of applied art, and shall see that the application is really made."

Towards the close of the same address Mr. Miller, in

allusion to the textile department he controls, said: "The pupils are trained not only to draw and to design patterns, but to draw the things whose drawing means mastery of the textile craft; and to design the patterns which are applicable to and inseparably identified with the different fabrics with which the industry is concerned; and whose every process, to the minutest detail, the pupil must master as part of his training." "I look to similar efforts on the part of the potters for the improvement of their noble craft, and I tell them without the slightest fear of contradiction that it is only in such a direction that they have much right to look for help."

These latter words bore fruit, and on August 16th, 1889, a circular was issued by the Committee on Design and Executive Committee of the United States Pottery Association to their members, announcing that they had accepted the proposition of the Philadelphia Museum for the establishment of a Pottery School; and it is possible that before this article is in print such a department will have been instituted.

Mr. Miller's experience covers a number of years. The lectures quoted from were delivered after an extended tour in Europe, during the course of which he visited the schools of Leeds, Bradford, and Huddersfield, in England, and Rouen, Amiens, Rheims, Mulhouse, Lyons, Lille, Ghent, Aix-la-Chapelle, Verviers, Mulheim, Crefeld, Elberfeld, Chemnitz, Heidenheim, Zurich, Berlin, Prague, Reichenberg, Vienna, Stuttgart, and other places on the continent of Europe. These schools are supported partly by the government, partly by the municipality, and partly by the local trade guilds or associations. Although Mr. Miller has profited by the investigation of European methods, and the school itself was planned after the South Kensington Museum, yet it is not the ambition of the principal to suffer it to follow blindly in the traditions of other institutions.

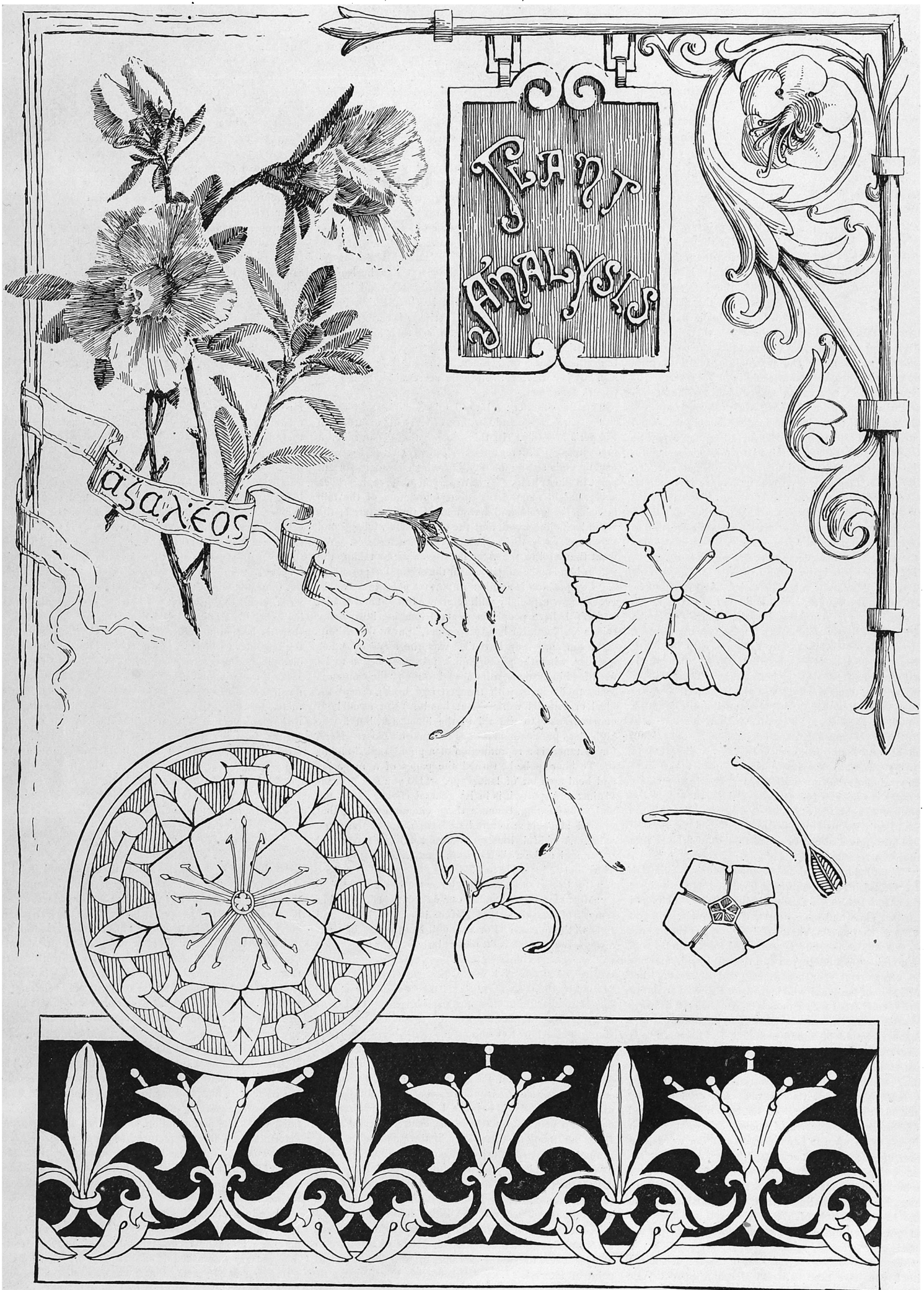
Since 1877 the school has received assistance from the State to the extent of ten thousand dollars a year, in return for which it grants free scholarships, for each county, to be filled by appointments by the Governor.

A few facts from the official circular may be quoted for those who contemplate joining the school, or are interested in the working of other institutions on similar lines. We find therein that the department of chemistry and dyeing has a large laboratory fitted up with the accommodations for some thirty students, and is well supplied with apparatus, chemicals and dyestuffs, necessary for carrying on experimental work in chemistry and in dyeing different fabrics. There is also a small dye-house in which the yarn used by the Weaving Department is cleansed, bleached and dyed; in this way the students obtain a practical knowledge of the art of dyeing. The department is primarily designed to give the student that practical knowledge of the subject which will enable him to avoid the errors so often made by those who have no such knowledge, and also to so train his powers of observation that he will be enabled to detect and overcome faults in the various methods used in the textile industries. Lectures are given on Qualitative Analysis, and "especial attention is paid to the analysis of those chemicals and dyestuffs most commonly used, as well as the methods of detecting the dyes present on fibres and the mordants used. The laboratory instruction is supplemented as far as possible by excursions to manufactories and chemical establishments, whose processes can be seen in practical operation on a large scale." After preliminary steps we find that "the study of industrial chemistry is then taken up and carried on for the remainder of the year. Lectures are given on the methods of manufacturing various chemicals and dyes. The different materials used in textile industries, such as cotton, wool, silk and jute, are considered; and the differences between them, and their behavior toward chemicals and dyestuffs, carefully explained. Having studied the raw materials, the different processes to convert them into finished cloth are taken up systematically, and the faults met with in each explained." "Taking, for example, the wool fibre, its source is first considered, and then the variations occurring in it, due to differences in climate, breed of sheep, and portion of the body from which it is taken."

Although "the School does not undertake to find places for graduates," yet applications for teachers and designers are constantly being received by the principal, and students desiring employment are requested to notify him to that effect. It is wisely given out that "No pupil who has not spent at least one year in the school will be recommended for a position either as teacher or designer."

ERNEST KNAUFFT.





A PAGE OF PLANT ANALYSIS. BY HELEN A. FOX (PUPIL OF THE SCHOOL OF INDUSTRIAL ART, PHILADELPHIA).



## DRAWING FOR THE MAGAZINES.

A CHAT WITH MR. H. C. EDWARDS AND MR. H. M. EATON IN THE INTEREST OF YOUNG ARTISTS.



HOSE who have talent and training in drawing, but whose work is not marketable, simply because they lack the technical knowledge necessary for placing their drawings before publishers in an acceptable shape, are eager to obtain the technical information they lack; yet many of the large art schools pay no attention to this branch of art, for which there is a large and growing demand; and others touch upon it so superficially as to make the instruction given of little worth, as the learner soon after finds to his cost.

Realizing this, two young artists who have had much practical experience, and whose work frequently appears in the pages of some of the leading magazines, found themselves so often appealed to for advice by would-be illustrators that they determined to take classes of female pupils for technical instruction of the art. To male pupils they give separate individual instruction; the Wednesday and Saturday afternoon classes are reserved for ladies. At these the instructors do *not* teach drawing, for they hold that the pupil must be able to sketch from objects or life and have a fair knowledge of the art before he aspires to become an illustrator.

The writer visited the studio of Mr. H. C. Edwards and Mr. H. M. Eaton in the Benedick building, number 80 Washington Square, and found rows of pupils busily at work at their sketching boards. Both gentlemen had so much that was interesting to say on the subject, that for fear of crediting Mr. Edwards with what Mr. Eaton said and vice versa, it will be best to be impersonal and allude to either or both as the "Teacher."

"The first thing we do," said the Teacher, "is to set a pupil to work copying, with pen and ink, the simplest kind of an illustration; I mean by that, one executed with the fewest possible lines. This, for instance," and he held up a sketch from one of Wilder's illustrations, showing the heads of a group of men, women and children staring at some street display. "Notice how boldly the story is told in a few strokes, and see how well the pupil has caught the spirit in copying it. We set the work of only the best men before our pupils to copy, because one cannot afford to spend time making mistakes if they can be avoided.

"What! do you wish me to copy that?" exclaimed a lady, with rising indignation, a few days ago, when we set a sketch before her to work from. "Why, I belonged to the life class and have drawn from models, and you want me to copy a sketch?" It was evident the lady felt aggrieved, but I proceeded to explain as well as I could. "No doubt you can draw," I said, "no one who cannot will ever become a good illustrator; but how many of the class who can make a fine charcoal or crayon study from a cast or model can make a drawing from the same cast or model, which, if submitted to a publisher, would be found available for his uses? It is the technique of the art that we aim to teach. We want to show you how the best men have achieved the strongest effects with the least work and the fewest lines; how they have made their strokes tell, and how the black and the white have been made to mean light and shade and not a confusion of spots. We want to teach you first of all what to leave out, or, in other words, the power of selection, that seizing upon what is most salient or important, which is one of the prime virtues of the best etchers. It is true both for an etching and an illustration that it is all important to learn what to leave out. In this sketch of Wilder's everything is left out that can be and make the lines mean anything; yet the story is very strikingly told.

"When you sit before the cast or model in the art school, you have time to reconsider and correct your work. You go back perhaps the next day and strengthen a muscle, change the folds of the drapery, or round out an arm that seems flat in the modelling. But suppose you want to catch quickly a group at a street corner or some faces in a crowd, you must not only know on the instant what parts of the story are best worth the telling, but you *must* understand how in the quickest and best manner you can make the story mean something to somebody else. The successful men in illustration have first of all mastered this fact. They have realized their limitations. It is by carefully studying their work, copying it and having some one to point out to you how they have circumvented stumbling-blocks or triumphed over limitations, that you learn certain all-important truths of technique, instead of losing time floundering along ignorantly. For instance," the Teacher continued, taking up a sketch by a well-known illustrator, "notice how this man indicates distance. It is a trick of nearly all old workers, but the novice might never stumble on the secret if some one did not tell him. You see all the straight lines in the foreground which indicate earth or water are horizontal. But wishing to express extreme distance, and having only lines to do it with, the artist has made those lines vertical. Why? Because a series of vertical lines more quickly merge together and lose their individuality than horizontal lines. In this way they better suggest the indistinctness of distance. A small thing, you may say, but just one of those little secrets by which illustrators achieve effects.

"Here is another: a bit of landscape with a windmill, water, earth, trees and sky, one of Graham's pictures in Harper's Monthly. In this you see there is an attempt at expressing different textures in which the beginner usually finds some difficulty, but which is an important point in illustrating. This man, you observe, has been successful in making the stone foundation of the mill indicate the grain and hardness of that material; the wood looks like wood, and the earth, water, foliage and sky have each their distinctive characteristics. We want the pupil to see *how* he does this, by taking the pen in hand and doing it as near the original as possible."

"Composition is another important point in a sketch. I mean now especially with reference to light and shade. I don't believe people in general imagine how many things an illustrator has to consider," put in the writer.

"I am sure they haven't," was the answer. "For instance, when the photographic processes began to be used for illustrations, a man said to me: 'the camera is going to do away with the pen and brush, except for ideal or fanciful work.' But has it? Not at all! It comes largely to the aid of the illustrator, but in the high class publications it does not take his place. Here, for instance, is a reproduction of a photograph," and as the Teacher spoke he turned the pages of a magazine and held up a bit of landscape. "Do you see how indistinct and spotty it is in its general effect? It is flat and uninteresting, because these clumps of trees, that ground and this structure here have all about the same value. A skilful illustrator would take his pen and paper and make a sketch from that which would have some life and sparkle to it."

"But in that case, would it be as truthful as this?"

"Most certainly it would; nor would it clash with that remark of Ruskin's, that Nature is always broad and right in the masses. For although Nature may be right always, the camera isn't, particularly in light and shade values. Some colors whose tone would be light if indicated in black and white, become very dark when printed by the solar rays. This all bears on the subject of composition. If you want a bit of landscape to be attractive and pleasing to the eye, you must know in your picture how to compose it. Now here is a sketch I have just made for a magazine, and here is the photograph from which I made it. Do you see how very dark these clumps of foliage are, even at the extreme ends on either side? In the drawing I did not dare to make them so dark, because I wanted to reserve the dark for a point of interest in the centre of the sketch. I left out many of these lilies in the pond in the foreground and cut off much of the pond, because if I had followed the photograph faithfully it would have been mostly the picture of a lily pond, and that is not of half as much importance as the cottage and clumps of foliage on its bank. Then, too, you see, I make objects and lines lead up to the centre of the picture so that the eye takes in at once the main motive, and does not have to wander over the whole surface to find the principal point of interest. I have shown you this because no other work where the sketch and the photograph could be compared happens to be at hand."

"What must the beginner supply himself with?"

"A bottle of jet black ink, pens of various grades and a piece of Bristol board."

"But there are other mediums used in sketching for publishers besides the pen and ink?"

"Certainly; there is the pure wash of sepia, India black, ivory black, or any monochrome water-color where no white paint is used, the paper standing for the white. Body color is used by Abbey, Parsons and Smedley, black and white oil by Howard Pyle, Gilbert Gaul and Kenyon Cox. Some artists work with black and white on gray paper; others—for instance, F. Hopkinson Smith—use charcoal on white. There is not much demand for pencil sketches, though they are occasionally reproduced in very artistic publications. Still another method is the use of lithographic or wax crayon on process paper. The latter has a grained surface which gives very soft effects. Different artists find different mediums which are best adapted to the expression of their ideas. One man wants striking bold effects of light and shade, another is peculiarly strong in his outlines, and still another is wedded to delicate, careful work. There are admirers for all these styles, and for each one there is some mode of expression peculiarly suited to his needs."

"Why, then, do you set all of your beginners to work in pen and ink?"

"Because they will be more likely to find a market for their early work in pen and ink than in any other medium. It is the least expensive to reproduce, and there is the widest demand for it. Newspapers and all minor publications use it, while it continues to hold its own in the highest class of magazines. We assume that pupils want to learn to do practical work for money, and before their pictures are so good that they will create a demand for them, they must find out where the demand exists, and try to fill it, even if it means, as it does sometimes, simple, unimportant work. There is plenty of room for good work, and there is a much better outlook for a man who makes a striking sketch of a chimney-pot than one who illustrates an important subject in a weak, ineffectual manner. Then, too, pen and ink drawing being the frankest, most direct means of sketching, there is less opportunity than in any other medium for the beginner to become bewildered by the various tricks or individual peculiarities of artists who have their own ideas for getting effects. When I say 'tricks' I do not mean that all these little secrets of effect are not legitimate, for an artist who makes a good illustration makes any means he uses legitimate. Still, it is better for the beginner to learn first the use of bold, firm strokes, as outline is of primary importance in the art of illustrating."

"Will you tell me something more if I come again?"

"Most certainly," said Messrs. Edwards and Eaton.

I shall take them at their word. A. E. IVES.

## PRECEPTS BY JULES BRETON.

IN the article on Jules Breton that appeared in The Art Amateur recently, we promised some precepts by the artist; here are a few that illustrate the character of his teaching. He has always believed, he says, that the aim of art should be beauty; but he means moral, as well as physical beauty; and he would add to the definition of Plato—that beauty is the splendor of truth—that it is also the intensity of truth; so that anything intensely true is beautiful, though to the vulgar it may seem ugly. It is well to study the processes of the great painters; but one must not think of processes while at work, nor adopt any that are too long. Fatigue is a bad counsellor, and many a work is spoiled by over-elaboration. An inexperienced painter will use up all his inspiration in his sketch; he should sketch in his subject with expression, but correct its lines and lay in the tones calmly and with deliberation, reserving all his fire and strength for the finishing. The first painting should not be in the tone determined on for the picture; for nothing has such a heavy effect as one tone laid over another of the same sort. The first painting should have, too, more vigorous accents and stronger contrasts than will be needed at the end.

A study is only a fragment. A picture, on the contrary, should be composed of elements all concurring to an end. The painter must put himself into his work. The peasant who asked Rousseau why he should make a tree over again, seeing that it was made already, would have been right if Rousseau had been merely copying his tree. A slight fault is better than a fragment so well done as to be out of harmony with the rest.





APPLE-BLOSSOM DECORATION.

By H. A. CROSBY.



## STILL-LIFE PAINTING IN OILS.

## VII.—GAME.

DEAD GAME may be kept a long time in cold weather, and it possesses an interest different from anything else in the department of still-life. It is well to begin with birds and with those whose feathers lie closely and compactly, whatever the position may be. Wild pigeons are easily obtained, and make fine studies. Let a pair, male and female be suspended by one leg of each against a rough oak board or an old mortared brick wall. If neither of these are attainable, the side of an old barrel that has shrunken staves and sprung hoops will serve well. Arrange them that the neck and breast of the male bird shall be strongly lighted, and that both birds hang well out from the background, in order that the shadows shall be extended and transparent. The head of the male will be inclined to reach below the other; it is best to let it do so, that both may not come on one line. Let the unbound feet come out naturally, and one or two wings should be well spread. A canvas about 16 x 20 will be required. The drawing must be very accurate; the charcoal sketch may be corrected and reproduced with

pencil or with a fine tracing of thin color. Some of the background tints may now be thrown around to receive the soft outlines. Now lay the shadows and the darkest local colors on the birds, and so on with the next and the next darker, leaving the white of the canvas to give the effect of the white portions until something like the general effect of the whole is produced. The work may be left at this point, and if kept away from wind and heat, it will not be at all dry by the next day. Upon resuming, white may be used, but not too freely; a great deal of it will be pearl-

like, and must be modified accordingly. The background will want to be carried out and finished before any delicate work is brought out on it. The quills, particularly those of the spread wings, must be laid in with the most unerring strokes; there are few things that require nicer observation and nicer handling. The legs and the slender feet, with toes now curling in, will want Indian red, with Naples yellow and some bluish gray. Upon working the third time, the surface should have poppy oil passed over it, and then further variation of color may be looked after. The satin-like black on the neck of the male may be retouched with Vandyck brown and French ultramarine blue. Where rich, warm brown feathers appear, let burnt Sienna take the place of the blue. Where there is a thin transparent tinting of green use dark zinober; for contrasting, rosy and purplish tinting choose rose madder and French ultramarine blue. There will be some bright concentrated iridescence that must wait until the last, and then have a few deft touches of the strongest colors suggested. The high lights have also been reserved for the last painting. If, when everything seems to have been duly laid in, the work fails to represent the finished beauty of the models, it is probably

owing to the imperfect distribution of gray tones; so much bluish slate color, like that prevailing on the female pigeon particularly, rather interferes with the perfect perception of the grays. When this is recognized, we may look for satisfactory results.

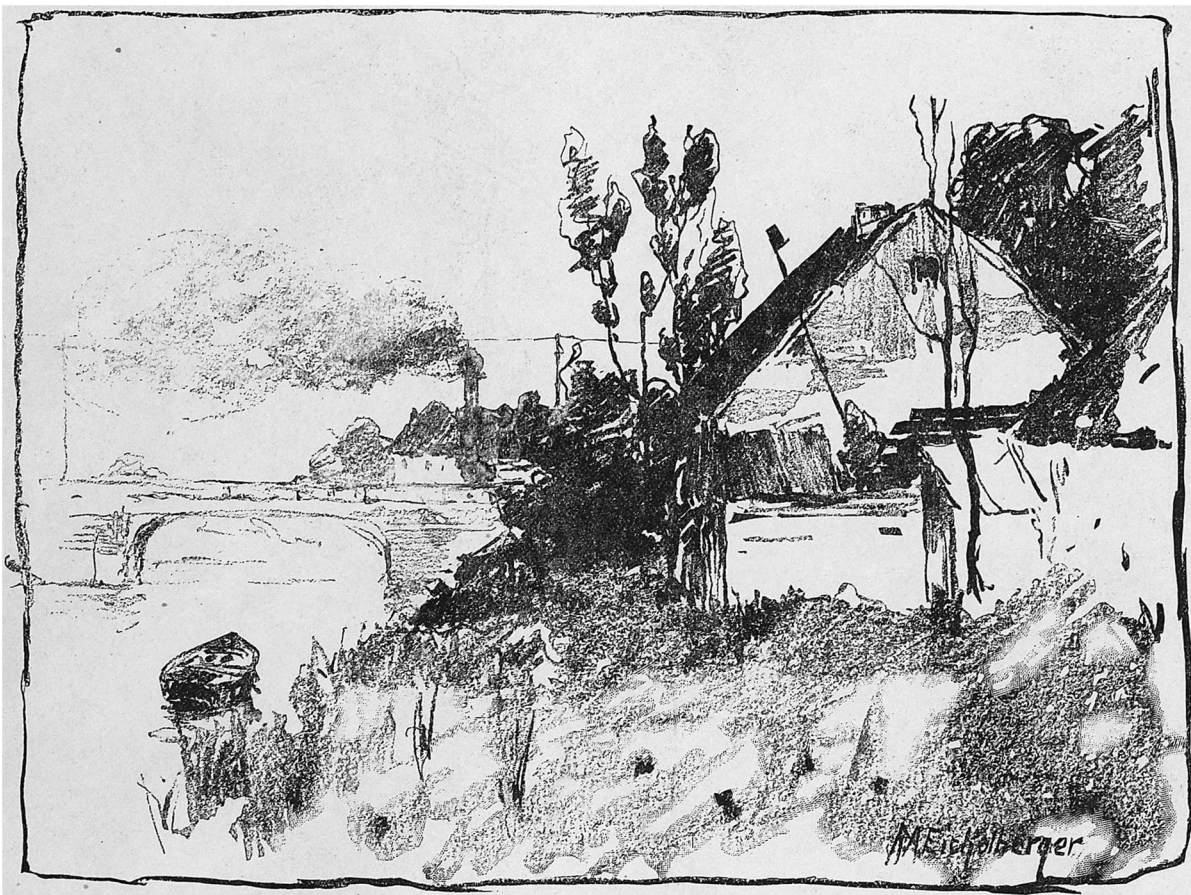
Grouse, partridges, prairie chickens and quail may be treated in a similar way; but the fluffy, flecked character of their feathers renders them more difficult. The colors are more sober, but warmer throughout. A simple palette of burnt umber, burnt and raw Sienna, Vandyck brown, yellow ochre, Naples yellow, black and white will soon, if well handled, produce the desired coloring. As with the pigeons, lay in the shadows and the darker colors first, keeping all very warm, and the dainty flecking must follow before any drying takes place. Woodcock, plovers and several of the snipe and rail family are also desirable, when one has had adequate practice.

Among our most beautiful wild ducks are the American pochard or red-headed broad bill, the hooded sheldrake, the wood duck or widgeon, the mallard and the canvas back. The drakes of all these species are very showy; but their gay plumage will not give much trouble after one has had some experience with prismatic

calls for the painting of fur or hair, he will be thankful for all the skill that he has acquired with the brush; for it is skill with the brush, more than anything else, that enables one to produce the peculiar textures required. Studying the best paintings of live animals helps but little, unless it be some of the smaller animals represented full size and very near by. It is not merely the general effect of the coats that we want, but the actual appearance—something so real that one is tempted to see how it would ripple over from a blow of the breath.

It is worse than useless to start out at first with a fine specimen of game—a squirrel, rabbit or deer, for instance; rather practise upon something that will wait as long as it is wanted. A fur robe of some kind, an old-fashioned muff, or a mink cape, we will say. Siberian squirrel is good, but not often seen nowadays. Many of the skins used for linings are similar to those one might wish to paint, but the fur usually lies down too flat and smooth. A few square inches of something that stands up in a natural way may be placed where it gets good light and shadow, and experimented upon. First paint in a suitable undertint representing all local color and shadow, and be sure that it is warm enough and dark

enough. Now, notice the way the surface lights up: the eye will not follow the length of the hairs unless it looks obliquely, and one must not expect to give strokes representing the length of the hairs except it may be at the turn of an outline, where they may be made very telling. There are Landseer brushes that are supposed to do wonderful things, but it is, not so much the brush as it is the hand that wields it. One soon learns to choose, as if by instinct, the brush that will serve his purpose. For most of the work, broad, yielding brushes are the best—never little ones for indi-



FACSIMILE OF A LEAD PENCIL SKETCH BY THE LATE M. EICHELBERGER.

vidual strokes. Sometimes, in representing a part that is in direct light, stippling with a large stiff brush will give the effect. In any case the brushes must be but lightly charged with rather thick color. When the right touch is found, it will produce what is wanted without much repetition, being careful always to work upon the fresh color, not into it. Fur of a warm color, like mink, wants to be lighted up with yellow ochre, a little burnt Sienna and white in the light parts, and burnt umber and black may follow in the shadows. Gray furs will require Naples yellow, black, burnt umber and white, the proportions being varied to suit the light and shade. A little permanent blue may be used in the half tints. A production of this kind was shown in a studio of a fashionable boarding-school. It represented an unfortunate pair of rabbits, that I should have said were drowned but for the gore that was upon them; for there was no dry, brisk, furry appearance to their coats. They had been very carefully drawn, but beyond this no one could give the poor slaughtered creatures an honest word of commendation. Things that are not pleasing in themselves must be very artistically treated if they are to stand even the kindest criticism. H. C. GASKIN.

If the student takes up that kind of dead game which